

REVEALING THE EAST



Cover illustration: no. 50 (detail)

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Historical pictures by Chinese and Western artists 1750-1950

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MARTYN GREGORY

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PAINTINGS BY EUROPEAN AND OTHER ARTISTS



1. Thomas Allom (1804-1872)

'Close of the attack on Shapoo, - the Suburbs on fire'
Pencil and sepia wash, 5 x 7½ ins

Engraved by H. Adlard and published with the above title in George N. Wright, *China, in a series of views...*, 4 vols., 1843, vol. III, opp. p.49

Thomas Allom's detailed watercolour would probably have been redrawn from an eye-witness sketch supplied to him by one of the officer-artists involved in the First Opium War, such as Lt Frederick White of the Royal Marines and Captain Stoddart of the Royal Navy, who are acknowledged elsewhere in the book. The attack on 'Shapoo' (Zhapu, on the north side of the bay of Hangzhou in Zhejiang province) took place on 18 May 1842.

Allom's work *China, in a series of views...*, published in 1843 with text by the Rev. George N. Wright, was perhaps the most successful of his illustrated projects. Having enrolled at the Royal Academy Schools in 1828, Allom became an accomplished topographical draughtsman, travelling to Turkey and Asia Minor in 1837. He supplied finished drawings for all but one of the 128 steel-engravings in *China, in a series of views...*, making use of first-hand sketches by both Western and Chinese export artists.



2. J. Barlow, 1771

A prospect of a Chinese village at the Island of Macao
Pen and ink and grey wash, 5½ x 8 ins
Signed and dated 'J Barlow 1771', and inscribed as title

The author of this remarkably early drawing of Macau was probably the 'Mr Barlow' who is recorded in the East India Company's letter books: on 4 August 1771 he was given permission by the Governor and Council of Fort St George, Madras (Chennai) to sail from there to Macau on the Company ship *Horsendon* (letter received 22 Sep. 1771, BL IOIC R/10/7, 43-4). The same letter asks the East India Company representatives at Macau to give Barlow and two others 'leave to proceed on that, or any other Ship for England'. It seems that Barlow, like Thomas and William Daniell twenty years later, travelled from India to Macau in order to obtain a passage back to Britain.



3. Captain J. Barnett, 1805

The High Knoll, St. Helena

Pencil and blue and grey washes, 14¼ x 21 ins (image)

Signed and dated 'Capt. J. Barnett / April 1805', and inscribed as title in lower margin

The island of St. Helena was visited frequently by ships on their way back from the East. Captain Barnett of the 22nd Dragoons made sketches of High Knoll and the Valley of Jamestown on his return journey from India in 1805; they were engraved by Charles Turner and published as aquatints in July 1806 (illus. Robin Castell, *St. Helena Illustrated 1502-1902*, 35).

The small circular tower seen on the peak known as High Knoll was built by the East India Company in 1799. In 1874 it was incorporated into a larger fort built by the Royal Engineers. The fort has contained (at different times) Boer prisoners-of-war, quarantined cattle and a NASA tracking station.



4. Philip Bedingfeld (d. 1897)

The Zhenhai Tower, Canton (Guangzhou)

Sepia washes heightened with white, $6\frac{1}{2} \times 9\frac{1}{4}$ ins

Inscribed *verso* 'The five-storey pagoda (Canton) taken from Gough's Fort looking southwest; Mud Fort on the right; Magazine Hill on the left'

Watermark: Whatman, Turkey Mill

Philip Bedingfeld was posted to the China station in 1857 as a captain in the Royal Artillery, and rose to the rank of Major-General. The Zhenhai or Five-storey Pagoda, dating from 1380, has long been a conspicuous landmark on the northern city wall; today it houses Guangzhou Museum.



5. John Brownrigg Bellasis (1806-1890)

Map of Ascension Island

Pen and ink and watercolour 7¾ x 9¾ ins

Drawn on letter paper with printed heading *verso*: '83 Upper Thames Street, London EC. 187-'.
Signed in monogram and inscribed with place-names

Exhibited: Martyn Gregory Cat.73, '100° in the Shade. Military and Domestic Life in India', 1988, no. 49

Several members of the Bellasis family pursued a military career in India; John Brownrigg Bellasis, who retired at the rank of General, may have visited Ascension Island (see the following entry) while returning home on leave.

6. British (or Western) artist, mid-nineteenth century

A pair of views of Ascension Island

Pencil and watercolour heightened with white, each 10 x 22 ins

Each signed or inscribed verso 'John C Clark'

(a) Georgetown from Cross Hill

(b) Ascension Island from the sea, looking towards Cross Hill and Georgetown

This volcanic outcrop lies some 900 miles off the African coast and 700 miles north-west of St Helena. It was already known as Ascension Island when it was sighted (and bypassed) by Afonso de Albuquerque in 1503, en route from Lisbon to India. The island was claimed and garrisoned in 1815 by the British, who feared that the island might be occupied by the French and used to facilitate the escape of Napoleon from St Helena. The island was officially designated HMS *Ascension*, 'Stone sloop of War of the smaller class'. The garrison was maintained until 1899.

As a victualling point Ascension Island offered little more than green turtles, seabirds and goats (the latter introduced by the Portuguese). Occasionally visited by Indiamen, the island was used more frequently in the nineteenth century by naval ships involved in the suppression of the slave trade from Africa. Ascension Island currently houses RAF and USAF bases, communications and relay stations, and a missile tracking station. In 2001 remains were rediscovered of William Dampier's ship HMS *Roebuck*, which foundered here in 1701.

In (a) the garrison - named Georgetown in 1829 - is shown in detail, with the marine barracks by the low hill on the left; a little to their right is the unfinished church (completed in 1861). In (b) Georgetown is viewed from the anchorage to the north-west, with the dark mass of Cross Hill in the right foreground and the central peak of Green Mountain beyond.



No. 6 (a)



No. 6 (b)



7. British artist, c.1845

East Point, Hong Kong, with the godowns and offices of Jardine, Matheson

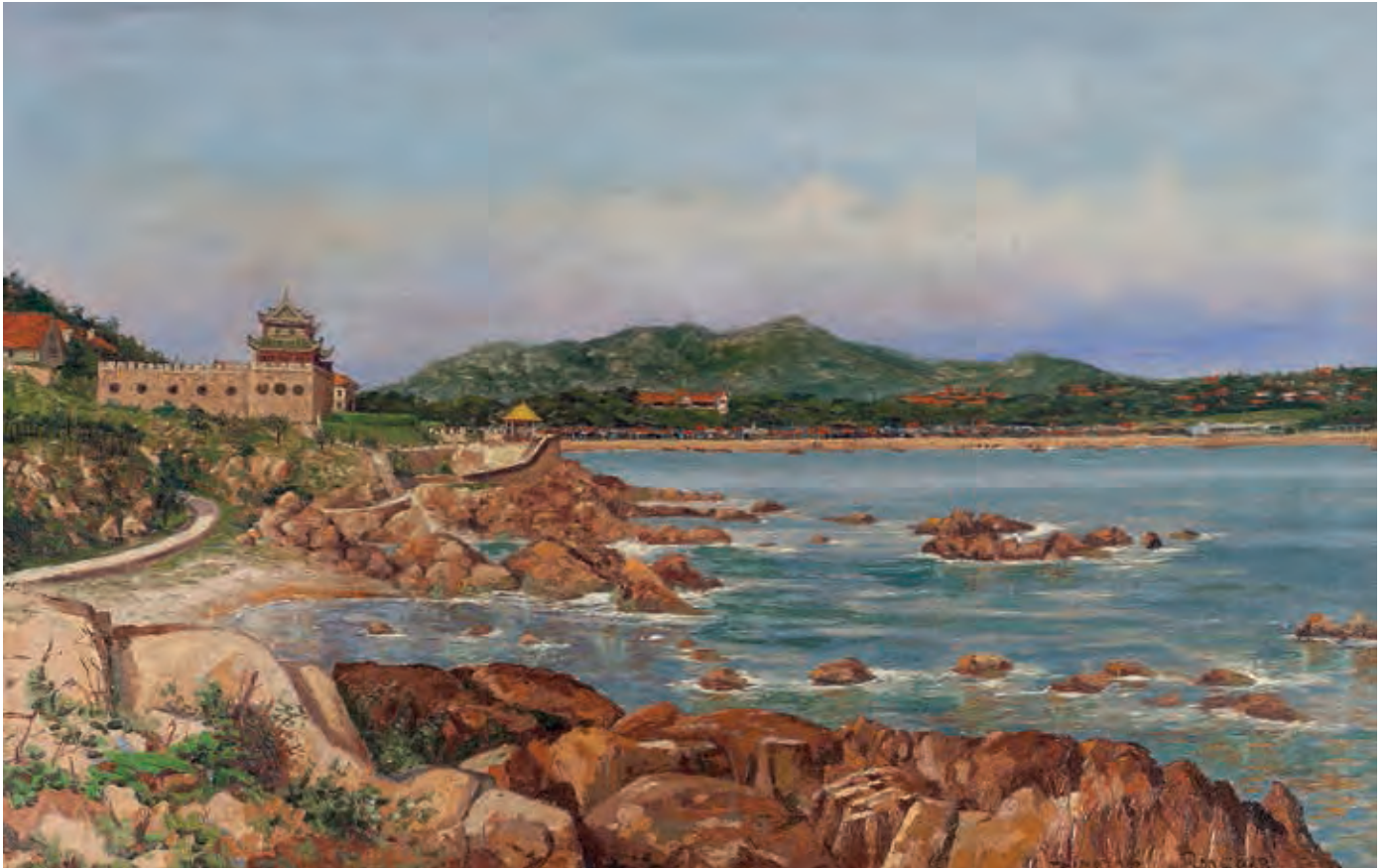
Pencil heightened with white, 9½ x 12⅝ ins

The granite and brick buildings at East Point were among the first substantial buildings to be erected in the colony of Hong Kong – which was initiated in 1841, in anticipation of the signing of the Treaty of Nanjing in the following year.

In this hitherto unrecorded drawing the firm's godowns and flagstaff are seen in line with the *lorcha* (with junk rig and a Western hull) on the left; to their right is the three-storeyed office building, first occupied in March 1844. Further right is a

two-masted vessel with raking masts, perhaps an opium clipper; just behind it (and partly obscured by its sails) is the Jardine, Matheson residence known as 'Number One House', built in 1841-2 on East Point Hill. The latter building was bought in 1923 by the merchant Hysan Lee, and the hill was renamed Lee Garden Hill; in 1933 the house became the headquarters of the Lee Gardens Buddhist Society. Both house and hill were demolished in 1952.

For a bird's-eye view of East Point in c.1870 see Martyn Gregory Catalogue 85, 2009-10, no. 92.



8. Vladimir Bolgarski Boregar (b. 1913-96)

View of Qingdao

Oil on canvas, 18¼ x 28¾ ins

Signed and inscribed 'TSINGTAO BOREGAR', and inscribed on stretcher '#30 The Aquarium'

A view of the aquarium at Qingdao (Tsingtao), on the east coast of China in Shandong Province. This aquarium - the first to be established in Asia - was built of red granite in the style of a Chinese fort in Ruoyu Park (later renamed Lu Xun Park) and opened in 1932. Beyond is Huiquan Bay and Qingdao's celebrated 'No.1 Bathing Beach', reputedly the largest sandy beach in Asia.

The Russian-born artist Vladimir Boregar studied in Harbin in north-eastern China, where he graduated in architecture in 1936. He travelled widely; coming in 1953 to Brazil, where he lived until his death. He was one of the founders of the Fundação Cultural Avatar, which holds a large collection of his paintings in Rio de Janeiro.

For an earlier (1898) painting of the coast of Qingdao (by Carl Wuttke) see Martyn Gregory Catalogue 83, 2007-8, no. 60.



9. Auguste Borget (1809-1877)

The A-Ma Temple, Macau

Oil on canvas, 14½ x 21¼ ins

Provenance: Peter and Nancy Thompson

Exhibited: Hong Kong Museum of Art, 'George Chinnery. His Pupils and Influence', 1985, no. 32; Brighton Museums, 'The China Trade 1600-1860', 1986, no. 32.

Artist-traveller and friend of Balzac, Auguste Borget was the principal French painter to visit southern China. From 1836 to 1840 he undertook a journey around the world; he spent over ten months on the China coast in 1838-9, based in Macau and Canton but travelling also to Amoy (Xiamen). After his return to France a selection of his Chinese scenes was published, and he exhibited his work regularly, both at the annual Paris *Salons* and in the provinces; a highly finished version of this painting was bought

by King Louis-Philippe to hang in the château de Neuilly, and is now in the Musée du Berry in Bourges, the town in which Borget spent the last decades of his life.

The A-Ma Temple (Ma Kok Miu), from which Macau took its name, faces the Inner Harbour near the tip of the Macau peninsula. Borget's book *La Chine et les Chinois* (1842) includes a lithograph of this temple, which he describes as 'the greatest marvel I have ever seen... almost daily I visit this temple, either in the morning when all is shadow or in the evening when every stone and tree and roof reflects the sun, or at mid-day when the extreme heat obliges me to seek its grateful shade... everything in the disposition of the edifice is admirable; its arrangement, its picturesque situation amidst rocks and trees, as well as the numerous ornaments by which it is enriched...' (quoted in Robin Hutcheon, *Souvenirs of Auguste Borget*, 1979, 96).

10. George Chinnery (1774-1852)

Indian women carrying waterpots

Pen and ink and watercolour, 6½ x 4 ins

Provenance: Mr and Mrs W. W. Spooner; private collection, Sussex

Exhibited: Early English Watercolours, Leeds City Art Gallery, 1958, no.7

Literature: Iolo Williams, *Country Life* 30 May 1936

Arriving in India in 1802 Chinnery spent five years in Madras (Chennai), where in November 1806 it was announced that he would be publishing 'The Indian Magazine and European Miscellany'; nine issues were produced (finishing in October 1807), each one containing an etching by Chinnery and accompanying text. For the etching corresponding with this watercolour (but with a third figure beyond the well on the left, and palm trees on the right) see P. Conner, *George Chinnery 1776-1852, Artist of India and the China Coast*, 1993, 64, pl.36.





11. George Chinnery (1774-1852)

Waterside ruin with minaret, Bengal

Watercolour over traces of pencil, 4 ¼ x 6 ¼ ins

Provenance: J. Leslie Wright; Spink and Son

A watercolour dating from Chinnery's years in Bengal (1808-25). Figures gather in the shallow water at the foot of the steps that lead up to overgrown ruins; above them a woman holds a waterpot on her head.



12. George Chinnery (1774-1852)

Figures near an overgrown tomb
Pencil and watercolour, 3½ x 5¾ ins

A watercolour study dating from Chinnery's years in Bengal (c.1808-25)



13. George Chinnery (1774-1852)

Tree study, Bengal
Pen and ink, 8¾ x 7½ ins
Watermark: 1821

Inscribed in the artist's shorthand [left] '...a little distance... that would be excellent'; [upper right] 'brought from a study quite different'; [lower right] '2 or 3 figures may be...'

As the watermark indicates, this study dates from the latter part of Chinnery's sojourn in Bengal.



14. George Chinnery (1774-1852)

Indian figures at the water's edge, with a dwelling and tall trees above (*recto*); village dwellings with a goat and cattle (*verso*)

Pen and ink over traces of pencil, 9 x 7 ins (*recto*); 7 x 9 ins (*verso*)
Watermark: 1815

Inscribed *verso* in shorthand: [upper left] 'sky only'; [lower right] 'blot [?] study excellent'

Inscribed *recto* in shorthand: 'correct June 24th 1822', and numbered in pencil '217'

Both sides of this sheet carry inked-in completed drawings of Bengal village scenes, executed three years before his departure to China in 1825.



15. George Chinnery (1774-1852)

Indian river boats by a brick bridge, with figures on the parapet
Pen and ink over traces of pencil, 6¾ x 9¾ ins

Verso: studies of a dog and a boat

Inscribed in the artist's shorthand 'correct June 21st [18]22'

Provenance: Spink and Son, London

A drawing dating from the artist's last years in Bengal, before his departure to the China coast in 1825. An early owner of this drawing has added the inscription 'July 21 - 22'.



16. George Chinnery (1774-1852)

Studies of a standing Chinese man seen from the rear

Pencil, 7¼ x 7½ ins

Inscribed twice with the artist's sign for 'correct'; also inscribed in the artist's shorthand 'at home January 31st 1845'

Provenance: with Martyn Gregory 1992; private collection, USA



17. George Chinnery (1774-1852)

Study for a self-portrait

Pencil, 3½ x 2⅞ ins

Inscribed in the artist's shorthand: 'own portrait / Fearon [?]

Provenance: with Martyn Gregory 1992; private collection, USA

Chinnery's shorthand indicates that the self-portrait was intended for Macau residents Christopher and Elizabeth Fearon. For portraits by Chinnery of Fearon family members in Macau see P. Conner, 'George Chinnery - Rediscoveries and Recent Research', *Arts of Asia* 34 no.5, Sep. - Oct. 2004, 99-100.



19. George Chinnery (1774-1852)

Standing boatwoman with her child on her back

Pencil, 4⅜ x 2⅞ ins

Inscribed with the artist's sign for 'correct'

Provenance: with Martyn Gregory 1992; private collection, USA

18. George Chinnery (1774-1852)

Head and shoulders of a Chinese man

Pencil, 2⅞ x 2 ins

Inscribed with the artist's sign for 'correct'

Provenance: with Martyn Gregory 1992; private collection, USA

not illustrated



20. George Chinnery (1774-1852)

Small craft off the China coast, with a ruined tower
Pencil and watercolour, 3¾ x 5⅜ ins

A study in watercolour dating from Chinnery's latter years in Macau (1825-52).



22. George Chinnery (1774-1852)

A boatwoman seated on a rock

Pencil, 6½ x 8½ ins

Numbered '43' lower left

Provenance: Lord Fairhaven, Anglesey Abbey, Cambridgeshire

Beyond the boatwoman, seen in characteristic dress and bare feet, is a boat-dwelling on a beach facing the bay.



21. George Chinnery (1774-1852)

Cattle and herdsman at the water's edge

Pencil and watercolour, 4 x 5⅝ ins

A study in watercolour dating from Chinnery's latter years in Macau (1825-52).



23. George Chinnery (1774-1852)

Two seated boatwomen

Pen and ink over pencil, 3 1/8 x 4 1/2 ins

Inscribed with the artist's sign for 'correct'

Provenance: Lord Fairhaven, Anglesey Abbey, Cambridgeshire



24. George Chinnery (1774-1852)

A seated boatwoman

Pen and ink over pencil, 3 1/4 x 4 1/2 ins

Provenance: Lord Fairhaven, Anglesey Abbey, Cambridgeshire



25. George Chinnery (1774-1852)
Head and shoulders of a Chinese woman in profile
Pencil, 2⁷/₈ x 2 ins
Provenance: with Martyn Gregory 1992; private collection, USA



26. George Chinnery (1774-1852)
Two sketches of a pig, Macau
Pencil, 4 x 7³/₄ ins
One pig accompanied by the artist's shorthand sign for 'correct',
the other 'Design more correct'; the sheet numbered '24'
Provenance: the Columbus Gallery of Fine Arts, Columbus, Ohio



27. Colonel Henry George Gandy, D.S.O. (1879-1950)
Shipping near Hong Kong
Watercolour, 9½ x 14 ins
Signed

Henry Gandy was commissioned in the Royal Engineers in 1899, and served in the Boer War. He travelled widely in the course of his career as a regular soldier and then a diplomat; he was also a talented watercolourist, whose paintings of Singapore, Hong Kong and Malaysia were illustrated in several publications and reproduced as postcards published by Raphael Tuck. While commanding the Royal Engineers in Ceylon in 1925 he exhibited

at the Ceylon Society of Arts; he retired from the army in 1932. For other views of Hong Kong by Gandy see Martyn Gregory catalogues 47, 1987, no.100; 53, 1989, no.61; 81, 2005-6, no.50; and no.87, 2011-12, no.64.



28. Colonel Henry George Gandy, D.S.O. (1879-1950)

Shipping off Kowloon
Watercolour, 9½ x 15 ins
Signed

To the left of the junk can be seen the clock tower of Kowloon station (see no. 38). On the right a Star Ferry passes Holt's wharf (south of Signal Hill), which was established in 1910; the site was redeveloped in the 1970s.
For Gandy see the preceding entry.



29. Frederick Hans Halpern (b. 1909)

Hong Kong, Aberdeen Village

Etching and aquatint, 9½ x 10½ ins (pictorial area)

Inscribed in blue crayon in lower margin '1/25 Hongkong Halpern', and as title on old mount

Born of Austrian and Polish parents, Frederick Halpern studied printmaking in his native Vienna and in Paris. He travelled widely in Asia and Africa, often visiting areas of political instability; during the Abyssinian War of 1936 he was arrested by the Italian army for helping refugees escape to the Sudan. He settled in Australia in the early 1950s. His published books include *An African Odyssey on Wheels* (1978), and *The Endless Journey: An Eastern Odyssey* (1983).

For a watercolour of the same scene by Kam Cheong Ling see no.74.



30. Frederick Hans Halpern (b. 1909)

Hong Kong from the Peak

Etching and aquatint, 8¼ x 11½ (pictorial area)

Inscribed in blue crayon in lower margin '1/25 Hongkong Halpern', and as title on old mount

A view taken after the Japanese remodeling in 1944 of Government House (whose turret appears on the right) but before the appearance of the Bank of China Building on Des Voeux Road in 1952. The Art Deco headquarters of the Hongkong and Shanghai Bank (1935) appears prominently on the left.

For Frederick Halpern see the preceding entry.



31. Eika Kato (1859-1942)

View over Central District, Hong Kong, c. 1925
Pencil and watercolour heightened with white, 6 x 9¼ ins

Eika Kato was born and educated in Japan, where one of his masters was Kubota Beisen; Kubota travelled in Europe and the United States, and integrated Western perspective in his compositions. Between the two World Wars Kato seems to have lived for several years in Hong Kong: for examples of his work in Singapore and in Hong Kong see Martyn Gregory Cat.72, 1998, no.52, and Cat.87, 2011-12, nos.71 (a) and (b).

The present view is taken from the vicinity of Robinson Road, and shows in the right foreground the top of the campanile of the Roman Catholic Cathedral of the Immaculate Conception. Both cathedral and bell-tower were built in the 1880s, in a French neo-gothic style, above Caine Road by the Glenealy Ravine. The cathedral still exists (with alterations), but the campanile was demolished in 1947.

To the right of this tower can be seen the dome of the Supreme Court (1911); the Hong Kong Club lies between the courthouse and the sea. Just to the left of the tower is the turreted façade of the original Prince's Building; to the left are Royal Building and (with a row of small pediments) Alexandra Building. The two latter buildings survived until 1952, when they were replaced by 'Alexandra House', the predecessor of the present Alexandra House (1976).

In the harbour Kellett Island in Causeway Bay can be seen on the far right; on the far left are the eastern extremities of Tsimsatshui and Hung Hom.



32. J. H. Lovett (d. 1864)

Kellett Island, Hong Kong
Pencil, 9 x 11½ ins

Signed and dated 'J.H. Lovett - June 1842'; inscribed beneath image 'Kellet's Island or Gough's folly, Hong Kong harbour / China'

It seems likely that the author of this drawing was James Henry Lovett, who married Catherine Nelson in 1843 at the age of 25, and after her death married Catherine Price in Sydney in 1847. He served as a captain of clipper ships sailing to Australia until, 'anxious to be on shore with his family', he became Assistant Harbour Master at Newcastle, NSW. He often took charge of the lifeboat; in 1864 he was drowned when his lifeboat overturned while going to the assistance of the ship *Zone* in a storm.

'Gough's folly' refers to Major-General Hugh Gough, Commander-in-Chief of British forces in China in the first Opium War.



33. William Purser (1789-1852)

Macau: the Praya Grande, looking north-east
Sepia wash over traces of pencil, 4½ x 7⅛ ins
Signed

The pedimented building on the left was occupied until 1834 by the East India Company. In the centre is the small fort of S. Pedro; on the right are the chapel and fortress on Guia Hill.

William Purser entered the Royal Academy Schools in London in 1807, and exhibited watercolours at the Royal Academy until 1834. In 1817-20 he travelled in Europe. This watercolour was engraved by W. Floyd for *Views in India, China, and the shores of the Red Sea... from original sketches by Commander Robert Elliott, RN*, 1835, vol. 1, opp. P.24. The text (by Emma Roberts) adds that the building 'distinguished by a pole or flagstaff, is the Chinese chop or custom house'.



34. Thomas Boswall Watson (1815-1860)

Macau: Inner Harbour
Pencil and watercolour, 8 x 11¾ ins
Inscribed 'Inner Harbour, Macao'

Thomas Boswall Watson came to Macau as a physician in 1846; he moved on to Hong Kong in 1856, and returned to Britain in 1859. In Macau he became the friend, doctor and follower of George Chinnery during the artist's last years. He was himself a capable amateur artist; some of his drawings are inspired by Chinnery's work, but Watson also developed a style of his own.



35. Thomas Boswall Watson (1815-1860)

Macau: Mr Forbes's house

Pencil, 7 x 10¼ ins

Inscribed on old backing paper 'Macau - Mr Forbes's house - Praya Grande'

Provenance: Watson family collection; H.A. Crosby Forbes

Exhibited: Martyn Gregory Cat.40, 'Dr. Thomas Boswall Watson 1815-1860', 1985, no.32

A similar drawing of this house by Watson (but with added watercolour) was exhibited in Martyn Gregory Cat.74, 1999, no.66; it was inscribed 'Residence at Macau where de Courcy ...' and (in a later hand) 'Forbes'. This is no doubt an allusion

to Henry de Courcy Forbes (1849-1920), who came to China in 1870 and succeeded his father Paul Siemen Forbes as a partner in Russell & Co.

The house depicted here lay towards the southern end of the Praya Grande, close to the church of S. Lourenço whose towers can be seen on the left. For a house with a similar semicircular projection see Asia House, 'The Flamboyant Mr Chinnery', 2011, pp.72-3; the latter building, often known as 'Mr Matheson's house', was situated further north and was raised above the Praya.



36. Thomas Boswall Watson (1815-1860)
A coastal junk under sail and oars
Pencil and pen and ink, 7 x 7¾ ins



37. Thomas Boswall Watson (1815-1860)

Kellett Island (Tang Lung Chau), Causeway Bay, Hong Kong
Pencil, 7⁷/₈ x 9³/₄ ins

Inscribed 'Kelletts Island' and dated '2 March 1855'

Exhibited: Martyn Gregory catalogue 40, 'Dr Thomas Boswall Watson', 1985, no. 69

In 1841 a small fort was built on the island, and a battery was added in 1854; after 1860 it was used as a naval powder magazine. It was named after Henry Kellett, who served as a young officer in the first Opium War and returned to the China coast in 1869 as Commander-in-chief, China station. In 1939 the clubhouse of the Royal Hong Kong Yacht Club was built on the site of the magazine. In 1952 the island was linked to the mainland by a causeway; further reclamation has obscured the outline of the former island.

38. James Willis (fl. c.1848 - c.1896)

Hong Kong: the Peak and clock tower from Pedder Street

Pencil and watercolour, 11 ¼ x 8 ins

Inscribed on old label 'The Peak / Hong Kong, China / by J C Willis / Darling Point / Sydney N S Wales'

Born in Exeter, England, James A. C. Willis moved to Australia in the mid-1840s; there he studied under Conrad Martens, Australia's leading landscape artist. Willis travelled widely while working for the government of New South Wales as a surveyor and mapmaker; he was still active in the 1890s. The National Library of Australia holds a group of his paintings and maps. Some of his drawings were published as lithographs.

The clock tower was erected in 1862 at the junction of Pedder Street and Queen's Road; it was taken down in 1913. One of the clock faces was used again in the clock tower at the terminus of the Canton-Kowloon railway (see no.73). The six-storey building on the left is the Hong Kong Hotel, newly renovated and extended in 1890, which faced the Praya (now Des Voeux Road); Gloucester Building was erected on the site in 1932. On the right are the premises of Jardine, Matheson & Co.





No.39

39. John Worsley RSMA (1919-2000)

Chinese boat building, Ap Lei Chau, Aberdeen, Hong Kong

Oil on canvas, 30 x 40 ins

Signed lower right

Exhibited: RSMA exhibition, Mall Galleries, London, 1991. The exhibition label gives Worsley's address at Park Studio, Putney Park Lane, London SW15, and the price of the painting as £4,112.50.

John Worsley is remembered above all as the creator of 'Albert RN', but he was a successful artist in several fields - marine painting, portraiture, police draughtsmanship and illustration. In 1939, having graduated from Goldsmith's School of Art and enrolled as a midshipman in the Royal Navy, Worsley became an official War Artist - the youngest in the Mediterranean. He was aboard the SS *Laurentic* when she was torpedoed in 1940, and he was on a landing craft at Reggio da Calabria when it was dive-bombed in September 1943. He was finally captured by the Germans two months later on the Dalmatian coast.

It was in Marlag 'O' Naval POW camp that Worsley created a dummy figure out of collapsible wire and papier maché, known as 'Albert RN'; 'Albert' was included in the thrice-daily head-count while a prisoner made his escape. A film of the episode was made in 1953, for which Worsley created another 'Albert'.

After the war Worsley resumed his career as an artist and illustrator, and reached a wide audience with his comic strip 'PC 49' in *Eagle* magazine. He visited Hong Kong in 1979 and again in 1990.

The small island of Ap Lei Chau was occupied by traditional boatbuilders' yards; it was developed with high-rise blocks soon after the bridge linking it with Aberdeen was built in the early 1980s.



'Albert RN'

WORKS BY CHINESE ARTISTS



No. 40



40. Chinese artist, c.1770

Canton (Guangzhou): a bird's-eye view of the city
Gouache, each 12¼ x 10¾ ins

No.40 (detail)

This remarkable view can be compared with a painting in the British Library (illd. in B.L., 'Magnificent Maps', 2010); in both pictures we are presented with a view from high above Honam (whose river frontage can be seen at the foot of the picture), overlooking the walled city backed by White Cloud Mountain, and the extensive western suburbs, with the Western hongs or 'factories' shown along the quayside. Landmarks include the *Haizhu* or 'sea pearl' river fort, known to Westerners as the 'Dutch folly fort'; the double-roofed western and northern gateways into the walled city; within the city, the *yanuns* of the principal officials, the *Guang Ta* or 'smooth tower' and *Hua Ta* or 'flowery tower'; and (on the northern wall in the upper right corner of the picture) the five-storeyed Zhenhai Tower, now Guangzhou Museum.

On the site of the hongs occupied by the Western merchants the Danish, (Bourbon) French, Swedish and Dutch flags are seen aloft. The Danish hong on the left appears to project over the water, supported by piles. It is notable that no flag is flying above the British hong (to the left of the Dutch flag), and its portico is lightly drawn in but not painted - an indication perhaps that the portico was being rebuilt (as in fact occurred in 1771) or that the old portico had been removed and not yet replaced.



No.41(6)

41. Chinese artist, late 18th century

An album containing a set of 12 paintings illustrating the production of porcelain

Gouache, each 12¼ x 10¾ ins

1. Stirring the liquid clay, and feeding the water-buffalo
2. Polishing the bowls and dipping them in a glazing tub
3. Painting dishes, as a purchaser is introduced
4. Packing bowls into seggars for firing, and filling the kilns
5. Cutting wood to feed the fire in the kilns through 'fire eyes'
6. Removing fired porcelain from the kilns and repacking it in baskets
7. Packing bowls in straw bundles and placing them in barrels for transport
8. Bringing the wares downriver in small craft
9. Carrying packed barrels overland
10. Feeding firewood into a muffle kiln
11. Inserting enamel-painted wares into an open kiln
12. Calculating prices by *suan pan* for a customer in a porcelain shop



No. 41(12)



42. Chinese artist, c.1790

Canton (Guangzhou): the Western hongts
Gouache, 15 x 25 ins

An unusual feature of this early 'hong painting', depicting the trading bases ('factories' or 'hongts') occupied by foreign merchants, is that it includes a view of the city walls on the right, backed by White Cloud Mountain (now largely surrounded by urban development). The city itself is not visible, other than a few hilltop buildings in the north, one of which is the Zhenhai Tower - the present-day Guangzhou Museum. In the foreground can be seen the tree-lined shore of Honam island, the location of a temple complex which was often visited by the foreign merchants who lodged across the river.

The national flags are (l. to r.) the Danish (with jetties and steps in front); the French (the white Bourbon flag, preceding the Revolution); the Swedish; the English (before the cross of St Patrick was added in 1801); and the Dutch. Between the French and Swedish is a flagstaff with no flag; similar views show the imperial (Austrian) flag, with its double-headed eagle, in this position. As the last ship to sail up the Pearl River under an Austrian flag was in 1787, this painting can be dated shortly after that. The Factory behind the flagstaff continued to be known as the 'Imperial' until the 1850s.



No. 43(a)



No. 43(b)

43. Chinese artist, late 18th century

Three circular paintings of flowering plants, birds and ornamental rockwork

Gouache, diameter 17¼ ins (pictorial image) in frames of diameter 19¾ ins

Provenance: A.J.C. Mackarness

In each case a central subject is set against a black background, and is itself encircled by a painted border of flowers, berries and leaves.

For a comparable pair of circular scenes (representing summer and winter) see Martyn Gregory Cat. 77, 2001, no. 60.

Two of the three are illustrated



44. Chinese artist, c.1810

Whampoa (Huangbu): the anchorage
Oil on canvas, 11 ¼ x 23 ½ ins

Western ships trading to Canton were obliged to anchor in the deep-water straits beside Whampoa Island, a dozen miles below Canton. The British ships tended to drop anchor furthest from the city, while the small American vessels occupied the shallower water at the north-eastern end (on the left of this picture); Dutch, Danish and Swedish vessels can be seen in between. In most cases the upper masts have been removed for the duration, and stored in the temporary 'bankshalls' visible (with national flags) on the shore of Whampoa Island. Of the three pagodas visible two still survive: the Pazhou Pagoda seen above the bankshalls, and to its left the distant Chigang Pagoda, which marked the half-way point between the anchorage and the hong at Canton.

In the foreground is Dane's Island, which in 1756 was 'appointed by the Chinese Government, for the English Seamen to walk, and divert themselves upon; and French Island [seen here on the left] for the French, to prevent any quarrels between the two Nations' [EIC Canton letter book for 1799, BL OIOC R/10/7, 4].



45. Chinese artist, c. 1810

Macau: a panoramic view along the peninsula

Oil on canvas, 17½ x 22½ ins

Provenance: Portuguese collection; with Martyn Gregory, 1996;
corporate collection, London

A view looking north-east along the peninsula of Macau; in the distance is the isthmus with the Portas do Cerco leading to the Chinese mainland. On the far right is the convent on Penha Hill, overlooking the Praia Grande, beyond which are the chapel and fort on Guia Hill, the highest point in Macau.

On the central plateau is Fort Monte; to its left is the famous façade of S. Paulo, with the convent buildings that were to be destroyed in the fire of 1835. The bay on the left is the Porto Interior (Inner Harbour) containing a coastal junk and four Portuguese merchant ships with their topmasts removed while they remained at anchor. Beyond them is the tree-covered Isla Verde, which in the twentieth century was to be enlarged and linked by reclamation to the peninsula.



46. Chinese artist, c.1815

Miniature painting of Canton (Guangzhou): the hong

Oil on ivory, 3¼ x 5½ ins

In the original Chinese frame

A view showing the Danish, Spanish, American, Swedish, British and Dutch flags aloft. The picture is close in date and composition to no. 47; it is contained in an unusually decorative gilt and lacquer Chinese export frame



47. Chinese artist, c.1820

Canton (Guangzhou): the hongs or 'factories'

Oil on canvas, 7¾ x 10¾ ins

In the original Chinese export frame

Provenance: old label of 'Edw. A. Walz & Co. / The Art Shop / 1622 Chestnut Street'

Seen here are the flags (l. to r.) of Denmark, Spain, United States, Sweden, Britain and the Netherlands. The painting can be dated by reference to the pedimented building to the right of the Swedish flag: this is the 'old English' or 'Lunsoon' hong, whose façade was rebuilt in this form in 1815 but destroyed by the disastrous fire of November 1822. However this painting evidently predates no.48a, which shows the hongs immediately before the fire.

48. Chinese artist, c.1822

A series of three paintings of Canton (Guangzhou) before, during and after the fire of November 1822

Oil on canvas, each 21 ½ x 29 ins

Provenance: Swiss private collection; Martyn Gregory Cat.72, 1998, nos.87-8; corporate collection, London

The 'great' Canton fire of 1-2 November 1822 was estimated to have left 50,000 people homeless. Much of the western suburbs of Canton was devastated, including some 7,000 shops and the Western 'hongs' pictured in these three scenes.

In (a), the scene before the fire, we see the flags of (l. to r.) Spain, the United States, Britain and the Netherlands. The Danish flag seen in no.47 has recently been removed; it would reappear in the 1840s above the rebuilt premises of Jardine, Matheson. In the brief period that separates the two views (nos.47 and 48a) a bell-tower has been erected just above the hong to the left of the American flag, and the American hong itself has received a more solid façade. For a similar view see P. Conner. *The Hongs of Canton*, 2009, 72, and see 89-99 for a fuller account of the fire and its aftermath, and a different set of pictures illustrating the event.

Scene (b) shows the fire approaching the hongs from the north. At 9.30pm on 1 November the Westerners began to realise that the fire was spreading. At about midnight the wind shifted from north-east to north, placing the hongs directly in its path. The sailors at Whampoa were summoned, and began to arrive at 7 next morning. By 9am the British hongs were said to be in flames at five or six places. In this picture the smoke and flames cast grey and pink reflections on the river; the wind bends the trees' branches, and the turbulent water threatens to engulf a chop-boat. All four of the national flags have been moved to boats on the river, where Western merchants (some seated on chairs) observe the fire from the upper decks. Numerous figures carry out goods from the hongs, to add to the piles already standing on the quayside; two figures lie on the ground, overcome by heat or exhaustion.

In scene (c) the fire has subsided, although smoke still rises from above the British and Dutch hongs. By 3pm on 2 November it had been necessary to abandon the quayside completely. This picture perhaps illustrates the hongs and quayside on the following day: stores and rubble have been cleared away, and Chinese soldiers have set up tents and banners on either side of the Square to prevent looting. Westerners can still be seen on boats in the river, but their buildings stand in ruins; only the custom-houses and the Creek hong on the right still retain their roofs. The wind has abated, and the trees near the hongs stand bereft of their leaves.



No.48 (a)



No. 48 (b)



No. 48 (c)



No.49 (a)



No.49 (b)

49. Chinese artist, c.1825

A pair of China coast scenes:

(a) Macau – the Praya Grande from the south-east

(b) The Bocca Tigris (Humen) straits on the Pearl River

Oil on canvas, each 8¼ x 11¼ ins

Provenance: Martyn Gregory Catalogue 61, 1993, nos.81 (a) and (b); the Westervelt Company

The Praya Grande or ‘great bay’ (a) is now partially reclaimed and the remainder has been enclosed into lakes. In the early nineteenth century an impressive arc of buildings fronted the bay, while behind could be seen the churches and convents built in the 17th and 18th centuries: seen here are S. José, S. Agostinho, the Cathedral and (far right) S. Francisco beneath Guia Hill; on the left is the fort on Penha Hill. For a view from a similar vantage point thirty years later see no.62(b).

At the Humen or Bocca Tigris straits (b), some forty miles from Macau, the Pearl River estuary narrows sharply; Western vessels approaching Canton were obliged to pass between forts built on islands on either side - Anunghoi to the east, and the smaller islands of north and south Wantong to the west. Here a British East Indiaman, an American merchant ship and a Chinese seagoing junk are making their passage through the straits.



50. Chinese artist, early 19th century

A homecoming procession

Gouache, total length 9½ x 160 ins (contained in four separate frames)

Provenance: Philip Wood, San Francisco

This vividly detailed scene is in the form of a handscroll that has been divided into four at some point in its history. The procession shows the homecoming of a successful official, who is seen near the front (left), wearing his formal tasseled hat and holding a fan, seated in a sedan chair with curtains drawn back; the procession is making its way towards his *yamun*, seen on the far left.

The lanterns held up behind the official in his sedan chair identify his titles and achievements: he is Prefect Wang of Taiyuan prefecture, in Shanxi Province. A further group of placards, held up behind the banner-bearers and the scarlet-robed musicians, proclaim him a graduate of examinations at provincial level, and declare that he is returning home by imperial command.

The figures in the procession - some 120 of them - include several bands of musicians, and three senior officials in their red hats and blue robes with embroidered rank-badges. Other figures hold up lanterns, sunshades and ceremonial weapons. Others carry precious objects on ceremonial platforms or floats, including a prancing *qilin*, the fabulous quadruped with golden scales and multi-coloured head, associated with prosperity, longevity and the birth of sages. On another platform is a pair of birds - perhaps wild geese (no doubt in model form), often regarded as paragons of mutual constancy. Near the rear, and preceded by a group of women, is another sedan chair, sumptuously adorned with silk hangings and tassels suspended from the beaks of peacocks. Enclosed sedan chairs of this kind were normally occupied by the bride in a wedding procession; in this case perhaps the chair contains the returning prefect's wife.











No.50 (detail)



No.51 (b)

51. Chinese artist, early 19th century

Eight paintings of decorative jardinières containing flowering plants, birds and miniature rockwork (*five illustrated*)
Gouache, each 14¾ x 20¾ ins approx

In each case the plants and rockwork are placed in elaborate porcelain containers; in some cases they are accompanied by fantastical insects and butterflies.



No.51(a)



No.51(d)



No.51(c)



No.51(e)



52. Chinese artist, early 1830s
Whampoa (Huangpu): the anchorage
Gouache, 7¾ x 10¾ ins

The deep water at Whampoa below Canton served as the principal anchorage for Western ships trading with China. From here smaller craft carried their cargoes up to the city and brought back return cargoes. Here a settlement can be seen to have developed along the shore of Whampoa Island to cater for the needs of the incoming ships; American, British and French ships are shown in the channel between Whampoa Island (with its two pagodas) and Dane's Island in the foreground. Chigang pagoda, now surrounded by the southern suburbs of Guangzhou, can be seen on the left.



53. Chinese artist, early 1830s

Canton (Guangzhou): the Western hongs
 Gouache on pith paper, 5 x 7½ ins (pictorial area)
 Inscribed in lower margin 'Canton'
 Provenance: the Westervelt Company

A painting on pith paper showing the hongs (or 'factories') at a similar date to nos.81 and 82 in this catalogue – that is, after the post-fire redevelopment of the late 1820s, but before the first Opium War of 1839-42. In the river are chop-boats, Tanka boats and a green-trellised 'flower boat'.



54. Chinese artist, 1833

Whampoa (Huangpu): the anchorage
 Gouache 4 x 7½ ins (pictorial area)
 Inscribed in ink in lower margin 'Lamqua', 'WHAMPOA' and '1833'
 Provenance: the Westervelt Company

American, Dutch, British and French ships are seen at anchor off Whampoa (Huangbu) Island, twelve miles below the city of Canton. Most of the ships have removed their upper masts while their cargoes are unloaded and return cargoes brought down from the city.

For 'Lamqua', portrait painter and head of a large 'export' studio, see no. 70.



55. Chinese artist, c. 1845

Hong Kong and the harbour

Gouache on pith paper, 6½ x 10½ ins

A view from Hong Kong Island near North Point looking west towards the Peak, with the southern tip of Kowloon visible on the right; on the left are the godowns and flagstaff of Jardine, Matheson, with the partners' residence on the small hill above. British and American sailing vessels can be seen in the harbour, with a British steamship on the right.



56. Chinese artist, c.1845
Hong Kong Island and harbour
Oil on canvas, 13 x 19 ins
Provenance: private collection, Germany

An unusually early view of the Island of Hong Kong a few years after the arrival of the British in 1841. A number of buildings appear along the waterfront and a little way up the hill; St John's Church (built in the later 1840s) is not yet in evidence. In the foreground is the rocky southern point of Kowloon, on which a few huts can be seen. Western sailing vessels lie at anchor in the harbour, interspersed with junks; a paddlesteamer can be seen on the right.



57. Chinese artist, c.1850

The opium clipper *Waterwitch* in the Hugli River, Kolkata (Calcutta)

Oil on canvas, 14½ x 19½ ins

Inscribed '*Waterwitch*' on pennant of mainmast

Provenance: Ms A. Williamson; Martyn Gregory Cat.72, 1998, no.95; corporate collection, London

Chinese export paintings of opium clippers at Calcutta are uncommon, although they represent a crucial element in the hugely lucrative 'China trade'. For a painting of the *Rob Roy* at Calcutta see Martyn Gregory Cat.90, 2012, no.88; the National Maritime Museum, London, holds a painting of the *Red Rover* in the same location (BHC3580).

The barque *Waterwitch* was built at Kidderpore (Khidirpur), whose docks at Garden Reach lay some five miles to the west of Calcutta's city centre. Unlike the old 'country traders' which had sailed once a year to the south China coast and back, the *Waterwitch* was able to make two return voyages a year. On 28 January 1832 the *Waterwitch* and *Red Rover* (whose streamlined

design set new standards for opium ships) arrived at the China coast with 1500 chests of Patna and Benares opium, bought from the East India Company's auction at Calcutta.

In 1838 the *Waterwitch* proved to be the fastest ship on the run, returning from Capsingmun to Calcutta in 29 days. In July 1839 she was chartered by the Indian Government to carry the mails from Calcutta to the Red Sea, which she achieved in 39 days; she also carried a petition from the Calcutta Chamber of Commerce requesting compensation for the losses incurred by British merchants when Commissioner Lin Zexu had confiscated and destroyed their opium cargoes.

By 1848 she was owned entirely by Lancelot and John Dent. One commentator regarded her as 'the prima donna of Indian beauties' (quoted in Basil Lubbock, *The Opium Clippers*, 1933, 238). Her last voyage between India and the China coast was in 1853. The following year she was permanently moored in the Min River below Fuzhou as a 'receiving ship'. Another *Waterwitch* was built in 1855 for Captain Reynell, who had commanded the ship in her heyday.



58. Chinese artist, c. 1850

An official's boat

Gouache, 6½ x 9½ ins

Provenance: H. A. Crosby Forbes

Multi-oared vessels lined with painted 'shields', especially those involved in opium smuggling, were often known as 'fast crabs' or 'scrambling dragons'.



59. Chinese artist, c. 1850

A pagoda near the water's edge, with junks and other craft nearby

Gouache, 4½ x 6½ ins

Provenance: H. A. Crosby Forbes

The pagoda may be modelled on the Pazhou pagoda on Whampoa Island, near Canton



60. Chinese artist, c. 1855

Residence of Rev. N. Wardner, Shanghai
 Watercolour and gouache, 7½ x 10¼ ins
 Inscribed below image as title and 'For Miss Black, with love of
 C.B. Wardner'
 Illustrated: P. Conner, 'Export and Exported: Popular Chinese
 Images of Westerners in the Late Qing Dynasty', *University of
 Hong Kong Museum Journal* 2, 2003, 101

The American missionary Nathan Wardner arrived in Shanghai in August 1847 with his wife Olive, sent out by the Seventh-Day Baptist Missionary Society. In June 1850 they were living with their son Morton inside the city walls 'despite some sacrifice of personal comfort'. They were obliged by the Taiping Rebellion to move out of the city – indeed 'Mr Wardner moved no less than ten times in search of safety' (Samuel Couling, *The Encyclopaedia Sinica*, 1917, 505). Olive and the children returned home in 1856 and Nathan followed in 1857. The Wardners would probably not have been in a position to commission Chow Kwa (see no.68) to depict their house, but would have obtained this view from a local artist-illustrator who worked largely for a Chinese clientele. For a comparable picture of a missionary station in China see Martyn Gregory Cat.41, 1985, no.34.



61. Chinese artist, c. 1855

Canton (Guangzhou): the hong's seen from the Honam quayside,
 with the steamer *Spark*
 Gouache on pith paper, 5 x 7½ ins (pictorial area)
 Provenance: the Westervelt Company

The hong's (or 'Factories') are pictured in the last years of their existence, before they were burned down in 1856. Recent additions are the block of 'new English Factories' on the right, the clubhouse and boathouse on the left, and in the centre the church opened in February 1849, with the parsonage just behind it filling the gap that was formerly Hog Lane. The south (Honam) side of the river appears in the foreground: tea is being loaded on to a small boat from the quay. For a version of this composition painted in oils see P. Conner, *The Hong's of Canton*, 2009, p. 195.

The wooden paddlesteamer *Spark* seen here, flying an American flag at her stern, was launched at Whampoa in 1850. She ran between Canton, Hong Kong and Macau, surviving a pirate attack in 1874; she was finally lost in 1883. For a vivid drawing by Charles Wirgman of lunch aboard the *Spark* in the late 1850s see Martyn Gregory Cat 83, 2007-8, no. 58.



No.62(a)



No.62(b)

62. Chinese artist, c. 1855

A pair of port scenes

(a) Canton (Guangzhou): the Western hong

Gouache, 7¾ x 11 ins

The hong is seen at a similar stage in their development to that shown in no.61, but here the quayside is thronged with small vessels; a crowded ferry and a plant vendor's boat pass by in the foreground, and the vividly decorated stern of a flower boat appears on the right.

(b) Macau: the Praya Grande from the south-west

Gouache, 7½ x 10¾ ins

Across the bay at the centre of the composition is the small waterside fort of S. Pedro. To its right the stone-built Sé (cathedral), completed in 1850, breaks the skyline between the plateau of Fort Monte (centre left) and Guia Hill on the right. On the far left are the domes of the convent of S. José.



63. Chinese artist, 1850s

Shanghai: the Bund

Oil on canvas, 17¼ x 30¾ ins

Provenance: with Martyn Gregory Cat.66, 1995, no.88; corporate collection, London

The Bund at Shanghai is pictured as it appeared approximately fifteen years after the founding of the Western settlement along the Huangpu River. To the left of centre is the red-roofed Chinese custom house, built in 1847; in September 1853 it was sacked by members of the Small Sword Society, and was rebuilt with added wings (not shown here) before reopening in the later 1850s. (The Customs House of 1927 now stands on this site.) Just to its right can be seen the tower of the Episcopal Church, later rebuilt as Trinity Cathedral. On the far right is the British consulate, with the large three-storeyed block of Jardine, Matheson to its left. At the left of the picture the United States' flag indicates the presence of the American consul at the headquarters of Russell & Co.; the consulate (and flag) were relocated in 1854 to the American settlement downstream at Hongkou.



64. Chinese artist, c. 1870

Macau: the Praya Grande
 Gouache, 6½ x 9½ ins
 Provenance: H. A. Crosby Forbes

A view of Macau's 'Great Bay' with a paddlesteamer in the foreground. On the left is Penha Hill; the trees of the Franciscan Green appear on the right, with the fortified plateau of 'Fort Monte' beyond. Just to its left is the façade of the ruined church of S. Paulo. Rising above the skyline is the cathedral, as rebuilt in 1850.



65. Chinese artist, c. 1870

Hong Kong and the harbour
 Gouache, 6½ x 9½ ins
 Provenance: H. A. Crosby Forbes

The harbour is crowded with junks, sampans and Western vessels, both sailing ships and steamships. The signaling station erected on the Peak in 1861 is clearly visible. Near the centre of the settlement is the tower of St John's Cathedral (1849). To its left and facing the harbour is the long façade of the original City Hall, built in the late 1860s.



66. Chinese artist, c. 1870
Hong Kong and the harbour
Oil on canvas, 11 $\frac{3}{4}$ x 18 $\frac{1}{4}$ ins

In the harbour an array of steamships and sailing ships can be seen, most of them flying British or American flags; junks appear at either side. The covered hulk on the left may be the veteran *Princess Charlotte*, which was converted in 1858 for use as a 'receiving ship', and served as a naval administrative headquarters. She was sold off in 1875.

On Hong Kong Island the cathedral of St John's can be seen in the centre of the picture, with Government House a little uphill to its right. Further to the right is the clock tower built at the southern end of Pedder Street in 1862, and demolished in 1913; above is the Peak, with its signalling station installed in 1861.



67. Chinese artist, c.1890

The ship *Fooling Suey*

Oil on canvas, 24 x 36 ins

The ship's name inscribed on the bows

The house flag at the mainmast inscribed 'CB'

Provenance: Childs Gallery, Boston; John Arrol, by descent

The steel clipper ship *Fooling Suey* was built in Glasgow, Scotland in 1888 by Napier, Shanks & Bell, for Charles Brewer & Co. This major Hawaiian firm (dissolved in 2002) was founded in 1826 by the young Bostonian James Hunnewell, who exported Hawaiian sandalwood to China; he was joined in 1836 by Captain Brewer. The company was involved in whaling, and then in the transport of sugar and molasses. The *Fooling Suey* ran between Hawaii and Hong Kong; in July 1904 she is recorded as being quarantined in Lewes, Delaware, after her Hawaiian crew had been laid low by beri-beri.



68. Chow Kwa (fl. 1855-1880)

Shanghai: the headquarters of Shaw Bros. & Co
Gouache and watercolour, 9½ x 12¾ ins

The house of Shaw Bros. & Co. (formerly Shaw, Bland & Co.) was located in 1860 on the Bund between Dent & Sons and the Oriental Bank. It was acquired in 1886 by the Hongkong and Shanghai Bank, who extended the building and leased it out. In 1924-7 the Bank of Taiwan building was erected on this site (16 The Bund, on

the corner of Jiujiang lu); it has been occupied since 1998 by the China Merchants Bank.

Chow Kwa - whose Chinese name, given on his studio label, was Su Zhaocheng - is best known for detailed architectural views, both of the Bund and of individual buildings in Shanghai's Western settlement.



69. Hingqua (fl. 1850-1880)

Hong Kong and the harbour

Oil on canvas, 22 x 37 ins

In the original elaborately carved Chinese export frame

The studio stamp of 'Hingqua, Portrait & Chart painter, Hong Kong', formerly attached to the original stretcher, has been preserved

Provenance: Peter and Nancy Thompson

Hong Kong Island is seen in the 1850s. The tower of St John's Cathedral (1849) is the city's tallest feature; also conspicuous is the polygonal Bishop's House to its right; Government House stands between the two. British, American and French flags can be seen, together with the blue flag with St Andrew's cross marking the

premises of Jardine, Matheson at East Point (far left). In the right foreground is a sail-steamer of the P & O line; the dark façade of the P & O headquarters can be seen facing the harbour directly above it.

The 'Hingqua' whose work is seen here is known principally as a painter of ship portraits; he is not to be confused with the similarly named miniature painter active in the early nineteenth century (see Martyn Gregory *Cats.* 81, 2005, no. 108, and 82, 2006, no. 94).

70. Lamqua (fl. 1820-1860) or studio

Portrait of Henry Theodore Still

Oil on canvas, 10¼ x 8 ins

Inscribed on back of canvas 'Henry Thodore Still / Born 13 August 1824 / Married to Agnes Sproull / in California 7 June 1856 / (No children) / Brother of Edmond A. Still'; also inscribed on label attached to frame, with (in addition) 'Brother to Charles Frederick Still / and Edmund Alexander Still', and (in an earlier hand) 'Age 30... 1854'

Charles Frederick Still, brother of the sitter, worked for Jardine, Matheson in Canton in 1842-4 and then in Hong Kong until 1851. In 1852 the firm of Lyall, Still was formed, trading in Hong Kong until 1867. It appears that Henry Theodore was involved in the firm during its early years, before moving to California. For the yacht *Phantom*, owned by another brother of the sitter (Edmund Alexander Still), see Martyn Gregory Catalogue 86, 2010-11, no. 97.

Lamqua (Guan Qiaochang) was the best known Cantonese 'export' artist of the nineteenth century. On the upper floor of his studio in China Street he painted oil portraits of Westerners, largely in the manner which had been introduced to the China coast by George Chinnery in 1825. See Martyn Gregory Cat. 88, 2011-12, 'Lamqua. Portraits in the European Style'.





71. Kam Cheong Ling (1911-1991)

Hong Kong: view from the Mid-levels, looking towards Kowloon
Pencil and watercolour, 12½ x 21¾ ins
Signed lower left

Born at Xinhui in Guangdong province, Kam Cheong Ling arrived in Macau in 1954; he was a student of the watercolour artist Choi Veng Cheng, and one may also discern in his fluid watercolour style the influence of the Macau-based artist George Smirnoff. Until the 1970s he taught at the Fine Arts Academy in Macau, and was a founder-member of the Yu Un Association of Chinese Painters and Calligraphists. The Civic and Municipal Affairs Bureau in Macau held an exhibition of his work in 2003. For a comparable view by Ling, with Government House in the foreground, see Martyn Gregory Cat. 87, 2011-12, no. 106.

Dominating the scene are the towers of the Hongkong and Shanghai Bank (1935) on the left and the Bank of China (1952) on the right, dwarfing the tower of St John's Cathedral; the cricket ground lies to their right. To the left of HKSB are the large blocks of Prince's Building and Queen's Building; further left is the Japanese-styled tower of Government House. Across the harbour are the clock tower of the Kowloon-Canton Railway, and the grey blocks of the Peninsula Hotel to its right.



72. Kam Cheong Ling (1911-1991)

Star Ferry amid junks and other shipping in Hong Kong harbour
 Pencil and watercolour, 15 x 21 ½ ins
 Signed lower right

In this view of Hong Kong Island the towers of the Bank of China and HSBC appear on the left; between the latter and the Star Ferry (whose steam obscures much of Sheung Wan) is the dark mass of Queen's Building, which would be demolished in 1961 and succeeded by the Mandarin Oriental Hotel. Beneath the Bank of China (1952) the old (second generation) Star Ferry pier can be made out; thus the picture can be dated to between 1952

and 1957, when a new ferry pier and clock tower were built at Edinburgh Place.

For a view by the same artist of Hong Kong harbour by night see P. Conner, *Paintings of the China Trade – the Sze Yuan Tang Collection of Historic Paintings*, 2013, no.55.



73. Kam Cheong Ling (1911-1991)

Kowloon station and clocktower, with Hong Kong Island beyond
 Pencil and watercolour, 10¾ x 14¾ ins
 Signed lower left
 With old framer's label of Yuen Kee, 68 Stanley Street, Hong Kong

Kowloon station was built as the terminus of the Canton-Kowloon railway, which opened in full in 1911. Seen here from the site of the marine police headquarters (now redeveloped), the L-shaped brick station building had two storeys; the roofs of the platforms can be seen in the left foreground. In 1974 the terminus was relocated to reclaimed land at Hung Hom. The Hong Kong Cultural Centre stands on the old station site, and only the station's clock tower remains; it regained its original bell in 2010.



74. Kam Cheong Ling (1911-1991)

Sampans at Aberdeen, Hong Kong
 Pencil and watercolour, 10¾ x 14¼ ins
 Signed lower right

For an etching by Frederick Halpern of the same scene see no.29 in this catalogue.



75. Kam Cheong Ling (1911-1991)
Sampans, Hong Kong
Pencil and watercolour, 10½ x 14½ ins
Signed lower left
With old framer's label of Yuen Kee, 68 Stanley Street, Hong Kong



77. Kam Cheong Ling (1911-1991)
Railway and distant mountains, south China
Pencil and watercolour, 10¾ x 14¾ ins
Signed lower left



76. Kam Cheong Ling (1911-1991)
Houses overlooking a bay, Hong Kong
Pencil and watercolour, 10¾ x 14¾ ins
Signed lower right



78. Kam Cheong Ling (1911-1991)
Junks and steamer near Hong Kong
Pencil and watercolour, 10¾ x 14¾ ins
Signed lower left

79. Spoilum (fl. c.1774 - c.1805)

Portrait of a Western merchant in a Chinese landscape
Oil and silvering on reverse of glass, 24 x 18 ins
Provenance: private collection, Sweden

Although best known for his portraits in oils on canvas (see the following entry), Spoilum from an earlier date painted reverse-glass portraits of Western merchants, either standing or seated (somewhat in the style of the English portrait artist Arthur Devis) and with a river landscape beyond. His earliest recorded work is a reverse-glass portrait of Captain Thomas Fry, dated 1774. For other reverse-glass portraits comparable with the present picture and using similar elements of composition see Martyn Gregory Cat.81, 2005-6, no. 117, and Cat.78, 2002, no. 108; another example is held by the Lady Lever Art Gallery, Port Sunlight (LL 8824).

Here the young man, presumably a merchant trading at Canton, wears a dark blue coat over a cream waistcoat; he holds his stick and hat in his extended right hand. He stands on a path flanked by rocks and flowers, by a tree overlooking a river, in which a Chinese official's boat lies at anchor. A pheasant and a parakeet appear in the sky. For Spoilum's portraiture see P. Conner, 'The Enigma of Spoilum and the origins of China trade painting', *The Magazine Antiques* CLIII no.3, March 1998, 418.



No. 79

80. Spoilum (fl. c.1774 - c.1805)

Portrait of William Read of Philadelphia

Oil on canvas, 24 x 20 ins

Provenance: Dr George Clymer (1883-1953), great-great-grandson of the sitter; his widow, Mrs George Clymer; her son, W.B. Shubrick Clymer, Harrisville, N.H., d.1972

Last recorded by the Frick Art Reference Library in the 1970s, this portrait is an outstanding example of the distinctive work of the Cantonese artist Spoilum. The sitter, William Read (1767-1846), made several voyages to China. His father, George Read, was one of the signers of the Declaration of Independence; he served as President of Delaware, then U.S. Senator and finally Chief Justice of Delaware until his death in 1798.

In 1789 William Read sailed to Canton on the ship *Union* belonging to Mordecai Lewis & Co. In 1792 William applied to return to Canton as supercargo aboard the ship *Samson*; his father recommended him as being 'of the best disposition, strict integrity and probity' (*Life and Correspondence of George Read* by William T. Read, Philadelphia, 1870, 530).

In 1805 William Read became a pioneer of the American opium trade with China, sailing to Canton via Batavia as supercargo on the *Bingham*. Imports of American opium from Smyrna to China had been initiated the year before by the ship *Pennsylvania*. The Historical Society of Philadelphia holds letters written by William Read in Canton in November 1805 and January 1806: these record that the *Bingham* was carrying opium (from Smyrna), but two opium vessels had arrived shortly before her, and others followed soon after, resulting in a something of a glut on the market for Turkey opium. The price of opium in Canton fell sharply, but Read was still able to make a profit of over \$11,000 on the opium in his charge (see Jacques M. Downs, *The Golden Ghetto*, 1997, 114-15).

In this venture William Read was in the employ of the well-established Philadelphia firm of Willings and Francis. The families of Willing, Meredith, Read and Clymer, all linked by marriage, constituted an influential Philadelphia-based political and mercantile grouping; the present portrait was passed down by the descendants of George Clymer, another signatory to the Declaration of Independence.

This was not Read's last voyage to the East. According to his nephew, 'after several successful voyages to India as supercargo, he established himself, with his brother-in-law, Matthew Pearce, in Philadelphia, as merchants in the East India trade, but by failure of a firm for whom they had indorsed, and capture of one of their

ships on her return voyage from Canton by a French privateer, off the capes of Delaware, after several years of prosperous business they were obliged to suspend, and my uncle, to retrieve his fortunes, to sail again to India, where he remained for several years trading to several ports' (*Life and Correspondence*, 539n).

In Philadelphia William Read enjoyed the post of Consul-General for the Kingdom of Naples. His nephew suggested that 'mild William' would be a suitable nickname for his uncle: 'His wife, losing her own temper at his imperturbableness, once exclaimed, "Mr. Read, why will you not be angry?" He was much devoted to books, but too modest to display the extensive knowledge he had acquired' (*Life and Correspondence*, 540). William died in Philadelphia at the age of 78; he was outlived by his elder brother, George Read jr, who built the Read House in New Castle, now the property of the Historical Society of Delaware.



No.80



81. Sunqua (fl. 1830-70)

The Hongs of Canton (Guangzhou)
Oil on canvas, 20 x 25 ¼ ins

The Canton waterfront is seen here with the 'Thirteen Factories' as they appeared in the late 1830s. The British and the Americans were by this time the dominant foreign traders; the flags of the French (left) and Dutch (right) can also be seen.

On the right the 'British garden', a controversial innovation, has it seems been recently planted with flowers flanked by young trees. Overlooking the central inlet is the Chinese custom-house;

another custom house can be seen at the far right, beside the Creek hong. In the river chop-boats, tanka boats, a flower-boat and other Chinese craft are joined by a British cutter sailing downstream.

Sunqua was well known among Westerners as a source of port scenes and ship portraits. He is recorded in 1837 as having premises in China Street. Subsequently he worked in Macau, and by August 1857, when his studio was featured in the *Illustrated London News*, his business was established in Hong Kong. For the early development of the garden in front of the British hong see P. Conner, *The Hongs of Canton*, 2009, 103-9.



82. Sunqua (fl. 1830-70)

The Hong of Canton (Guangzhou)

Oil on canvas, 18 x 23½ ins

In the original gilt-decorated Chinese export frame

Signed 'SUNQUA'

Provenance: Martyn Gregory Catalogue 23, 1980, no.117; Peter and Nancy Thompson

As in no.81, French, American, British and Dutch flags are seen flying above their respective hong. The architecture is similar to that of no.81, but the garden in front of the British hong has been allowed to develop, with a thicket of trees now obscuring the plants.

On the foreshore a great variety of figures can be seen, Chinese, Western and Parsis - the latter distinguished by white robes and coloured turbans. Blue-robed Chinese women, some holding fans, appear among the crowds; itinerant Chinese barbers attend to their customers; blue-jacketed Western merchants stroll arm in arm; a Western sailor bowls a hoop along the quayside. Food-stalls can be seen at the entrance to New China Street. Two Chinese women, vividly dressed and wearing decorative headdresses, stand aboard the green-painted flower-boat to the right of centre, with a British sailing boat close by; on the right a crowded ferry is propelled by long oars.

For a similar painting, with inscriptions in Chinese and Western script identifying Sunqua and his studio name, see Martyn Gregory Catalogue 90, 2012, no.100.

83. Sunqua (fl. 1830-70)

Miniature portrait of Joseph Alsop of Meriden, Connecticut
Gouache on ivory, 3 ⁵/₈ x 2 ¹/₂ ins (pictorial area)
Signed 'SUNQUA' in lower margin
In a contemporary European frame
For Sunqua see no. 81.



WORKS RELATED TO BURMA (MYANMAR)



84. **British or European artist, 19th century**
Burma: view on the Irrawaddy (Ayeyarwady) above Rangoon
(Yangon)
Oil on canvas, 14 x 21 ins

A rare Burmese scene in oils, encompassing varieties of river craft, bullock carts on the shore, the Shan Hills in the distance, and on the left a pair of guardian leogryphs (*chinthé*). The artist seems to have combined elements of Mandalay, such as the tiered spire of Mandalay palace, and (on the right) the clustered white pagodas of Ava.



85. Henry Strachan Elton (1841-1934)

Mandalay, sunset

Watercolour, 5¾ x 8½ ins

Verso: inscribed 'N. W. corner city wall Mandalay / from the bridge', and dated 1888

Henry Strachan Elton arrived in India in January 1859 as an ensign in the 16th Madras Native Infantry; in 1903 the regiment was designated the 76th Punjabis, with Elton as its Colonel. He produced a number accomplished landscapes and figure studies in India and in Burma (Myanmar) where he seems to have projected a book of 'Views, Habits and Customs of the Native People in Burma'. Towards the end of his life his watercolours were exhibited at the Army Officers' Art Society in London (now the Armed Forces Art Society).



86. Maung Tun Hla (1874–1946)

Riverside dwellings, Burma (Myanmar)

Watercolour, 7½ x 10¾ ins

Signed 'M.T. Hla'

M.T. Hla, also known as U Tun Hla, was a pioneer of Western-style painting in Burma. Some of his watercolours are apparently influenced by the work of Robert Talbot Kelly (see no. 88), who wrote of his meeting Burmese painters during his visit to Burma at the beginning of the twentieth century.



87. **Maung Tun Hla (1874–1946)**
River scene, Burma (Myanmar)
Watercolour, 8½ x 16¼ ins
Signed 'M.T. Hla'

88. Robert George Talbot Kelly, R.B.A., R.I., F.R.G.S. (1861-1934)

Upstream with the Wind; Rangoon to Prome, Burma

Pencil and watercolour, 19 x 14 ins

Signed and dated 1904

Illustrated: Robert Talbot Kelly, *Burma Painted and Described*, 1905, 120-21 (with title as above), and Robert Talbot Kelly, *Burma*, 1908, 26

The versatile artist and illustrator Robert Talbot Kelly was the son of the Irish landscape painter Robert George Kelly. As a young man he settled in Egypt, which was the subject of his first illustrated travel book; but in 1904 Talbot Kelly spent seven months in Burma, travelling 3,500 miles by train, Irrawaddy steamer and pony. In his book *Burma Painted and Described* (see above, pp.119-120) he described this graceful *laungzat* returning upriver after discharging its cargoes of paddy at the mills of Rangoon: 'The mast is formed of two bamboos, stepped at the gunwale almost amidships, which, inclining inwards, are bound together at the head, while battens of wood lashed across them form a ladder which takes the place of shrouds and ratlines.'

These stately cargo vessels with their large sails were able to progress upstream in favourable winds. In his shorter book *Burma* (1908), in which this painting is also reproduced, Kelly describes a *laungzat* as follows (p. 68):

'Its bows are sharply uptilted, the cut-water frequently rising clear of the water. The hull is beautifully modelled, and the stern, rising high above the water in a sort of tower, is often elaborately carved. Half its length is covered by a deck-house for the crew, on the roof of which a canopy of reeds or grasses gives shelter to the steersman, who, raised in this way, is better able to steer clear of the shoals and shallows which beset the stream, and which from the lower deck would probably not be seen. The rudder is a long paddle, also carved, which is slung in a loop over the stern, while a further decorative effect is often obtained by inverted soda-water bottles stuck upon poles along the sides.'

Kelly's illustrations (often in the form of postcards) were widely available in Burma, and they are credited with influencing such Burmese artists as Maung Tun Hla (see nos. 86 and 87).



No.88



No.89(a)



No.89(b)

89. Markham J.W. Pike (b. 1866)

A pair of pictures:

(a) The Regiment disembarks at Rangoon from India

(b) The Regiment embarks at Rangoon for home after two years' service in Burma

Pen and ink and watercolours, each 5 x 7½ ins

Each inscribed as title

Exhibited: 'Britain's portable empire', Katonah Museum, New York, 2001

Markham John Willoughby Pike served with the Royal Irish Fusiliers in India and then Burma. In 1896 he was stationed at Bhamo, the highest cantonment on the Irrawaddy (Ayeyarwady), near the Chinese border a thousand miles north of Rangoon (Yangon). At a time when qualified surgeons were viewed by the army as a luxury, Pike – who had been commissioned in 1885 as an engineer – obtained his medical certificate in 1897, and became responsible for the health of the troops; other watercolours by him illustrate his struggles against illness and debilitating heat.

Pike subsequently fought in the Boer War, where he was wounded and captured at Ladysmith, returning to England in 1902. He reached the rank of lieutenant-colonel, and was killed at Gallipoli in 1915.



90. Markham J.W. Pike (b. 1866)

The Irrawaddy Flotilla Company ship *Moulmein*
Pen and ink and watercolours, 4¼ x 8⅛ ins
Inscribed on original mount 'An Irrawaddy Flotilla Coy's Steamer'

Founded in 1865, the Irrawaddy Flotilla Company reached its peak in 1930, carrying some nine million passengers per year and operating over 180 steamers, most of which had been sent out in pieces from Glasgow and reassembled in Burma. The paddlesteamers and their barges carried passengers, mail, rice and all kinds of stores and equipment. In 1885 the fleet was temporarily requisitioned by the British army. Once their career on the river was ended, some of the IFC's vessels were stripped and re-used as offices and landing stages; the *Moulmein* seen here, no. 59 in the fleet register, ended her days in the early 1920s as the company's offices at Prome while a new Agency was being built.

Much of the fleet was scuttled in 1942 when the Japanese invaded Burma. In 1948, following Burma's independence, the IFC was taken over by the Inland Water Transport Board.



91. Saya Saung (1898-1952)

Lake and distant pagoda, Burma (Myanmar)

Watercolour, 10 x 14 ¼ ins

Signed and dated 'Mg Saung / 1922'

Saung is the only Burmese painter in the Western style to whom the honorific 'Saya' (master) has been applied. Regarded as the founder of the Mandalay school of watercolour painting, Saung was perhaps influenced by Ba Zaw, whom he would have known even before the latter's studies at the Royal College of Art in London (1927-30). Saung was an influential artist and an extravert personality who regarded alcohol and tobacco as valuable contributors to his work. In addition to landscapes he made portrait studies of the Shan and other ethnic groups.

92. **Saya Saung (1898-1952)**

Moon by Mandalay Moat

Watercolour, 14¼ x 10¼ ins

Signed and dated 'Mg Saung / 1922'

For a version of this composition - in which Saung seems to have collaborated with the artist U Thant (1896-1982) - see Andrew Ranard, *Burmese Painting*, 2009, fig. 123





93. Thomas Worlich Stansfeld (1829-1912)

Martaban and 'Crow Island', from our house, Moulmein
 Oil on canvas, 7 x 8½ ins
 Inscribed as title on old backing

Commissioned as an ensign in 1847, Thomas Stansfeld served in southern India as a young officer. In the 1860s he was stationed in southern Burma at Moulmein (Mawlamyine) near the mouth of the river Salween (Thanlwin). Stansfeld rose to the rank of colonel, latterly in the Madras staff corps; in retirement he lived in Dinan, Brittany. A talented amateur artist, Stansfeld made a number of drawings and watercolours in the course of his travels in India, Burma and south-east Asia.



94. Thomas Worlich Stansfeld (1829-1912)

Our house, No. 1 Vellore, 1853
 Oil on canvas, 6½ x 9 ins
 Inscribed as title on old backing

In March 1853 Lieutenant Thomas Stansfeld (see no. 93) married Elizabeth Jane Beauchamp, daughter of a surgeon major, in the Madras (Chennai) district; Vellore lies some 85 miles from Madras, and this handsome bungalow was no doubt the couple's first married quarters.



95. **Thomas Worlich Stansfeld (1829-1912)**
 Damathat, Moulmein (Mawlamyine)
 Pencil and watercolour, 10 x 13¾ ins
 Signed in monogram
 Inscribed 'Damathat, Moulmein' on old backing

Damathat (Dhammatha) lies on the banks of the Gyaing river near Moulmein (Mawlamyine). For Thomas Stansfeld see no. 93



96. **Thomas Worlich Stansfeld (1829-1912)**
 Unloading cannon from the steamer *Rangoon*
 Pencil and watercolour, 10 x 13½ ins
 Signed in monogram
 For Thomas Stansfeld see no. 93

The paddlesteamer *Rangoon* was launched in 1872 but wrecked off Prome in the following year. (A second steamer of this name operated from 1879 to 1938.)

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